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THE
LAMENT FOR BEOWULF

For Chorus of Mixed Voices and Orchestra

Text from the Anglo-Saxon Epic

Translated by

WILLIAM MORRIS and A. J. WYATT

Music by

HOWARD HANSON

BOSTON

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From the Anglo-Saxon Epic

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HOWARD HANSON

Opus 25

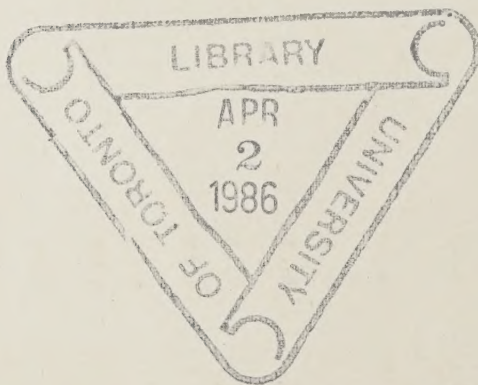
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To the Leeds Festival Chorus this work is sincerely dedicated

1

THE LAMENT FOR BEOWULF

For Chorus and Orchestra

From the translation of
William Morris and A.J. Wyatt

HOWARD HANSON, Opus 25

Adagio stoico

The first system of musical notation consists of three staves. The top staff is in bass clef with a 12/8 time signature, marked *p* (piano). The middle staff is also in bass clef with a 12/8 time signature, marked *con Pedale*. The bottom staff is in bass clef with a 12/8 time signature. The music features a series of chords and eighth notes.

The second system of musical notation consists of three staves. The top staff is in bass clef with a 12/8 time signature, marked *sf* (sforzando) and *(p)* (piano). The middle staff is in bass clef with a 12/8 time signature. The bottom staff is in bass clef with a 12/8 time signature, marked *sf*. The music features a series of chords and eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a 12/8 time signature, marked *sf*. The middle staff is in bass clef with a 12/8 time signature. The bottom staff is in bass clef with a 12/8 time signature, marked *sf*. The music features a series of chords and eighth notes.



First system of musical notation. The top staff (treble clef) features a series of chords with a *ff* dynamic marking. The middle staff (bass clef) contains a melodic line with a *p* dynamic marking. The bottom staff (bass clef) has a bass line with *sf* and *mf* markings.



Second system of musical notation. The top staff (treble clef) includes a *ff* marking and a *sf* marking. The middle staff (bass clef) has a *sf* marking and a *p* marking. The bottom staff (bass clef) features a *f* marking and a *sf* marking. A triplet of eighth notes is indicated in the middle staff.



Third system of musical notation. The top staff (treble clef) has a *p* marking. The middle staff (bass clef) has a *p* marking. The bottom staff (bass clef) has a *p* marking.



Fourth system of musical notation. The top staff (treble clef) has a *mf* marking. The middle staff (bass clef) has a *mf* marking. The bottom staff (bass clef) has a *p* marking. A *mf* marking is also present above the middle staff.

First system of musical notation. The top staff (treble clef) contains a series of eighth notes, followed by a triplet of eighth notes marked *mf*, and then a triplet of eighth notes marked *f* with an accent. The middle staff (bass clef) contains a single eighth note followed by a half note. The bottom staff (bass clef) contains a series of eighth notes. The system concludes with a double bar line.

Second system of musical notation. The top staff (treble clef) begins with a triplet of eighth notes marked *p*, followed by a half note marked *(mf)*, and then a series of eighth notes marked *p*. The middle staff (bass clef) contains a half note marked *p*, followed by a half note, and then a half note marked *(mf)*. The bottom staff (bass clef) contains a series of eighth notes, followed by a half note, and then a half note. The system concludes with a double bar line.

Third system of musical notation. The top staff (treble clef) contains a series of eighth notes, followed by a triplet of eighth notes marked *mf*, and then a triplet of eighth notes marked *f* with an accent. The middle staff (bass clef) contains a half note, followed by a half note, and then a half note. The bottom staff (bass clef) contains a series of eighth notes, followed by a half note, and then a half note. The system concludes with a double bar line.

Fourth system of musical notation. The top staff (treble clef) begins with a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *f*, and then a triplet of eighth notes marked *f*. The middle staff (bass clef) contains a half note, followed by a half note, and then a half note. The bottom staff (bass clef) contains a series of eighth notes, followed by a half note, and then a half note. The system concludes with a double bar line.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in common time (C) with a key signature of one sharp (F#). The notation includes various dynamics and articulations:

- System 1:** Both staves begin with a *sfz* (sforzando) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a similar pattern. A *ff* (fortissimo) dynamic is marked in the left hand.
- System 2:** The right hand continues with eighth-note chords. The left hand has a *p* (piano) dynamic marking.
- System 3:** The right hand continues with eighth-note chords. The left hand has a *p* (piano) dynamic marking.
- System 4:** The right hand continues with eighth-note chords. The left hand has a *p* (piano) dynamic marking.
- System 5:** The right hand continues with eighth-note chords. The left hand has a *mf* (mezzo-forte) dynamic marking.
- System 6:** The right hand continues with eighth-note chords. The left hand has a *mf* (mezzo-forte) dynamic marking.

The notation includes various articulations such as accents (>) and slurs, and features a variety of chordal textures and melodic lines.

First system of musical notation. The treble staff begins with a *sfz* dynamic and a key signature of one flat. It contains several measures of eighth notes with accents. The bass staff has a *sfz* dynamic and a key signature of one flat, with a few notes and a rest. The system concludes with a double bar line, followed by a key signature change to two flats and a *ff* dynamic marking.

Second system of musical notation. The treble staff starts with a *sfz* dynamic and a key signature of two flats, featuring a melodic line with a slur. The bass staff begins with a *ff* dynamic and a key signature of two flats, playing a rhythmic pattern of eighth notes. A double bar line separates the two measures, with a *ff* dynamic marking below the bass staff in the second measure.

Third system of musical notation. The treble staff starts with a *sfz* dynamic and a key signature of two flats, with a melodic line. The bass staff begins with a *ff* dynamic and a key signature of two flats, playing a rhythmic pattern. A double bar line separates the two measures, with a *ff* dynamic marking below the bass staff in the second measure. The system concludes with a *f dim.* dynamic marking and a key signature change to one flat.

Fourth system of musical notation. The treble staff begins with a *p* dynamic and a key signature of one flat, playing a rhythmic pattern. The bass staff starts with a *pp* dynamic and a key signature of one flat, with a long, low melodic line. The system concludes with a double bar line and a key signature change to one flat.

mf

BASSES I For the

BASSES II For him then they geared, the

p

SOPRANOS *mf* A pile on the

ALTOS *mf* For him, A pile on the

TENORS *mf* A pile on the

him then they geared, A pile on the

folk of the Geats, A pile on the

earth all un - weak - like that was, *ff*
 earth all un - weak - like that was, *ff*
 earth all un - weak - like that was, *ff*
 earth all un - weak - like that was, *ff*
 earth all un - weak - like that was, *f* *mf*

With war - helms be - hung, and with *mf*
 With war - helms be - *mf*
 With *f*
 With *ff* *p*

boards of the bat - tle, *f* And bright
 hung, — and with boards of the bat - tle, *f* And bright
 boards of the bat - tle, *ff* And bright
 with boards of the bat - tle,

byr - nies, e'en af - ter the boon that he bade. *p* *3*
 byr - nies, e'en af - ter the boon that he bade. *p* *3*
 byr - nies, e'en af - ter the boon that he bade. *p* *3*
 And bright byr - nies, e'en af - ter the boon that he bade.

sfz *p* *p* *sfz* *p* *sfz* *p* *sfz* 8

mf
 Laid down then a - - mid most their
mf
 Laid down then a - - mid most their

p
p
 8

ff
 The war - riors la -
ff
 The war - riors la -
ff
 King might - y fa - mous The war - riors la -
ff
 King might - y fa - mous The war - riors la -

ff
 3
 (12/8)
f (Timpani)

ment - - ing the lief lord of them.

ment - ing the lief lord of them.

ment - - - ing the lief lord of them.

ment - - ing the lief lord of them.

mf

p

un poco più mosso TENORS *f*

BASSES *f* Be-gan on the

un poco più mosso Be-gan on the

mf

(For practise only)

f

crescendo

burg of bale-fires the big-gest The war riors to wak - en:

burg of bale-fires the big-gest The war - riors to wak - en:

3

3

The wood _____

The wood _____

The wood _____

The wood _____

The piano accompaniment consists of two staves with complex chordal textures and melodic lines, including many beamed sixteenth notes and slurs.

reek went up _____

reek went up _____

reek went up _____

reek went up _____

The piano accompaniment continues with similar complex textures, including beamed sixteenth notes and slurs.

Swart o - ver the smok - y

Swart o - ver the smok - y

Swart o - ver the smok - y

Swart o - ver the smok - y

glow, sound of the

glow, sound of the

glow, sound of the

glow, sound of the

flame Be - wound

flame Be - wound

flame Be - wound

flame Be - wound

Tempo primo (Adagio) *Largamente*

with the weep - - ing,

with the weep - - ing,

with the weep - - ing,

with the weep - - ing,

Tempo primo (Adagio) *Largamente*

sf *sff* *ff*

sf *sff* *ff*

mf
sound of the flame be - wound with the weep - ing,

mf
sound of the flame be - wound with the weep - -

The first system of the musical score consists of four staves. The top two staves are vocal parts, both marked with a mezzo-forte (*mf*) dynamic. They contain the lyrics "sound of the flame be - wound with the weep - ing," and "sound of the flame be - wound with the weep - -". The bottom two staves are for piano accompaniment. The right hand features a melodic line with a long slur spanning across the measures, while the left hand provides a harmonic accompaniment with chords and moving lines.

the wind blend-ing stilled, _____ The sound of the

- - ing the wind blend-ing stilled, _____ The

p
The sound of the

p
The

The second system continues the musical piece with four staves. The vocal parts continue with the lyrics "the wind blend-ing stilled, _____ The sound of the" and "- - ing the wind blend-ing stilled, _____ The". The piano accompaniment continues with the same melodic and harmonic textures. Dynamics include mezzo-forte (*mf*) and piano (*p*). The system concludes with a long horizontal line, indicating a continuation of the music.

flame be - wound with the weep - - ing, weep -

sound of the flame be - wound with the weep - -

flame be - wound with the weep - - ing, weep

sound of the flame be - wound with the weep - -

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line. There are dynamic markings like *sf* and *f* throughout.

- - - ing, the sound of the flame - - be wound - -

- - ing, weep - - - - ing, be - -

- - - ing, the sound of the flame - - be wound - -

- - ing, weep - - - - ing, be - -

The piano accompaniment continues with similar harmonic support for the vocal lines. The right hand features more complex chordal textures, and the left hand maintains a steady bass line.

with the weep -

wound with the weep -

with the weep - ing, Un -

wound with the weep - ing, Un -

- ing, be wound with the weep -

- ing, be wound with the weep -

mf til it at last the

mf til it at last the

ing with the weep -

- ing, the weep -

bone house had brok - en

bone house had brok - en

p *dim.*

ing All un - glad of

ing All un -

p *mf* Hot at the heart. All un - glad of mind with mood - care

p Hot at the heart.

p

mind With mood-care they mourned their liege - lord's quell -

glad of mind With mood-care they mourned their liege - lord's quell -

they mourned their liege lord's quell - ing liege - lord's quell -

All un - glad of mind they mourned their liege - lord's quell -

(For practise)

ing.

ing.

ing.

ing.

mf

SOPRANOS *p molto espressivo*

Like - wise a sad - lay the -

ALTOS *pp*

Ah

un poco più mosso

wife of a fore time For Be - o - wulf the king with her

Ah

hair all up - bound - en sang sor - row

mf

Ah

SOPRANO I *mf*
care - ful; sang — sor - row — care - ful

SOPRANO II *mf*
care - ful; Ah

ALTO I *mf*
Ah

ALTO II *mf*
Ah ah

TENOR *mf*
said oft and o - ver

f Ah

f Ah

f Ah

f Ah

f Ah

f Ah

BASS That harm - days for her - self she dread - ed, *mf*
The

22

f

Ah

Ah

Ah

Ah

p

sham - ing and bond-age.

slaught - er falls man - y much fear of the war - rior,

f

f

[illegible]

This musical score is for a vocal and piano piece, spanning two systems. The vocal part consists of four staves, each with a vocal line and the syllable "Ah" written below it. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The first system contains two measures, and the second system contains two measures. The piano part features complex chordal textures and melodic lines, with some notes marked with an 8, possibly indicating octaves. The vocal lines are simple, focusing on the "Ah" syllable.

First system of the musical score, measures 1-4. It features four vocal staves and a piano accompaniment. The vocal parts are marked *mp* (mezzo-piano) and *p* (piano). The piano accompaniment includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal parts have lyrics "Ah" and "Ah" under the notes. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand, with a double bar line and a repeat sign in the middle.

Second system of the musical score, measures 5-8. It continues the vocal and piano parts from the first system. The vocal parts are marked *pp* (pianissimo). The piano accompaniment continues with the same melodic and bass lines, including a double bar line and a repeat sign in the middle. The key signature and time signature remain the same.

Heav'n swal-lowed the reek.

Heav'n swal-lowed the reek.

dim.

8

8

This block contains a musical score for a vocal and piano piece. It features four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "Heav'n swal-lowed the reek." The piano part includes a *dim.* (diminuendo) marking and two measures with a bass line marked with an 8.

Come prima (*adagio stoico*) *mf*

Wrought there and fash - ioned the

mf

Wrought there and fash - ioned the

mf

the

This block contains a musical score for a vocal piece. It features three staves. The top two staves have lyrics: "Wrought there and fash - ioned the" and "Wrought there and fash - ioned the". The bottom staff has the word "the". The tempo is marked "Come prima (*adagio stoico*)" and the dynamic is *mf*.

Come prima (*adagio stoico*)

p

12

8

This block contains a musical score for a piano accompaniment. It features two staves. The tempo is marked "Come prima (*adagio stoico*)" and the dynamic is *p*. The staves are marked with "12" and "8".

f

folk of the We - ders A howe on the

f

folk — of the We - ders A howe on the

f

folk of the We - ders A howe on the

The folk of the We - ders A howe on the

mf

lithe, that high was and broad,

mf

lithe, — that high was and broad,

mf

lithe, that high was and broad,

mf

lithe, that high — was and broad, —

Un - to the wave-far-ers wide to be seen; Then it they be -

Un - to the wave-far-ers wide to be seen; Then it they be -

Un - to the wave-far-ers wide to be seen; Then it they be -

Un - to the wave-far-ers wide to be seen; Then

p

mp

crescendo

tim - ber'd in time of ten days, The

crescendo

tim - ber'd in time of ten days, The

crescendo

tim - ber'd in time of ten days,

crescendo

it they be - tim - ber'd in time of ten days, The

crescendo

bat - - tle strong's bea - cons, the brands'ver - y

bat - - tle strong's bea - cons, the brands'ver - y

The bat - tle strong's bea - cons, the brands'ver - y

bat - - tle strong's bea - cons;

sfz

sfz

ff

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worth-iest of ways, That

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worth-iest of ways,— That

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worth-iest of ways,— That

ritardando e diminuendo poco a poco

ritardando e diminuendo poco a poco

(For practice)

men of all wis - dom might find how to work.

men of all wis - dom might find how to work.

men of all wis - dom might find how to work.

Allegro con Brio (molto deciso)

In - to burg then did they the rings _____ and

Allegro con Brio (molto deciso)

mf

sfz

f

f

And all — such a-dorn-ments as in the hoard there The
bright — sun - gems.

f Più moto

The earl's trea - sures let they the earth to be hold-ing,

f

The earl's trea - sures let they the earth to — be hold-ing,

war-mind-ed men had tak-en e'en now;

f Più moto

[5 & 2]

f Gold in the grit, where - in yet it liv - eth, As

f Gold in the grit, where - in yet it liv - eth,

f Gold in the grit, where - in yet it liv - eth, As

f Gold in the grit, where - in yet it liv - eth, As

[5 & 3]

Molto meno mosso (Maestoso) (♩ = ♩ of former tempo)

ff use - less to men as e'er it

ff As use - less to men as e'er it

ff use - less to men, as use - less to men - folk

ff use - less to men folk As use - less to

Molto meno mosso (Maestoso) (♩ = ♩ of former tempo)

ff

ff

ff

erst was As use - less to men as

erst was As use - less to men as

As use - less to men as

men, As use - less to men, As use - less to

ev - er it erst was. Ah

ev - er it erst was. Ah

ev - er it erst was. Ah

men As use-less to man as e'er it erst was.

Andante con moto

p *mf*

p *mf*

f *mf*

Then round the howe rode the deer of the bat - tle The

bairns of the athe - lings, twelve were they *mf* in Their

all.

care would they mourn, and be - moan them their King, The

word-lay would they ut - ter and o - ver the man— speak;

The first system of the musical score consists of three empty vocal staves at the top and a piano accompaniment below. The piano part is written in G major (one sharp) and 4/4 time. It begins with a bass line in the left hand and a treble line in the right hand, both featuring eighth and sixteenth notes with various accidentals. The lyrics 'word-lay would they ut - ter and o - ver the man— speak;' are aligned with the piano accompaniment.

Più mosso
mf

They ac - count - ed his earl - ship and might - y deeds done,

mf

They ac - count - ed his

mf

They ac - count - ed his earl - ship and might - y deeds done,

mf

They ac - count - ed his

The second system of the musical score features four vocal staves and piano accompaniment. The tempo is marked 'Più mosso' and the dynamic is 'mf'. The lyrics are distributed across the vocal staves. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes with various accidentals.

Più mosso
mf

The third system of the musical score continues the vocal and piano parts. The tempo remains 'Più mosso' and the dynamic is 'mf'. The piano accompaniment features a more complex texture with multiple voices in both hands, including chords and moving lines. The lyrics are not present in this system.

And dought - i - ly deemed them; as
 earl - ship and might - y deeds done, And dought - i - ly

f
 due as it is That each one his friend-lord with words should be -
f
 deemed them; as due as it is That each one his friend-lord with
f
 due as it is That each one his friend-lord with words should be -
f
 deemed them; as due as it is That each one his friend-lord with

laud, *ff* And love in his *f* *cresc.*

words should be-*f*laud, And love in his *cresc.*

laud, *ff* And love in his *f* *cresc.*

words should be-*f*laud, And love in his *cresc.*

f *cresc.*

f

fz 8 *f* 8

heart, when - as forth shall he A - way *ff*

heart, when - as forth shall he A - way *ff*

heart, when - as forth shall he A - way *ff*

heart, when - as forth shall he A - way *ff*

ff

fz 8

allargando *Largamente* (Tempo I) *portamento*

from the bod - y Ah

allargando *p*

from the bod - y be

allargando *p*

from the bod - y be

allargando *p*

from the bod - y be

Largamente (Tempo I)

ff *p*

sffz

sffz

fleet-ing at last.

fleet-ing at last.

fleet-ing at last.

mf

Ah

p

Ah Ah

pp

Ah

Come prima *p*

In such - wise they

p

In such - wise they

Come prima

p

p

p

grieved, the • folk of the Geats, For the

grieved, the folk of the Geats, For the

mf the folk of the Geats, —

p the folk of the Geats, For the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "grieved, the • folk of the Geats, For the". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a key signature change to F major in the final measure.

fall of their lord, e'en they his

fall of their lord, — e'en — they his

For the fall of their lord, — e'en they his

fall of their lord, e'en they his

The second system of the musical score continues the vocal and piano parts. The lyrics are: "fall of their lord, e'en they his". The piano accompaniment maintains the eighth-note pattern, with a key signature change to D major in the final measure. The third system includes the lyrics "For the fall of their lord, — e'en they his".

Un poco più mosso

hearth - fel - lows; -

hearth - fel - lows; -

hearth - fel - lows; -

hearth - fel - lows; -

Un poco più mosso

p

mf

Quoth they that he was a world King for -

mf

Quoth they that he was a world King for -

p

p
The mild - est of all men, un-to

p
The mild - est of all men, un-to

sooth, _____

sooth, _____

p

mp
men kind - est, To his folk the most

mp
men kind - est, To his folk the most

p
Ah _____

mp

SOPRANO I
gent-lest, most yearn - ing of fame. *p* Ah

SOPRANO II
gent-lest, most yearn - ing *f* Ah

ALTO
gent-lest, most yearn - ing of fame.

TENOR
p most yearn - ing of fame.

BASS
most yearn - ing of fame.

p Ah

pp Ah

p Ah

Ah

8

8

8

8

8

8

8

8

p
Ah
p
Ah
Ah
Ah

p
Ah
p
Ah
Ah
Ah
pp
Ah
pp
p

close lips.
close lips.
close lips.
close lips.

pp
p
pp
p

8 8 8 8 8 8 8 8

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